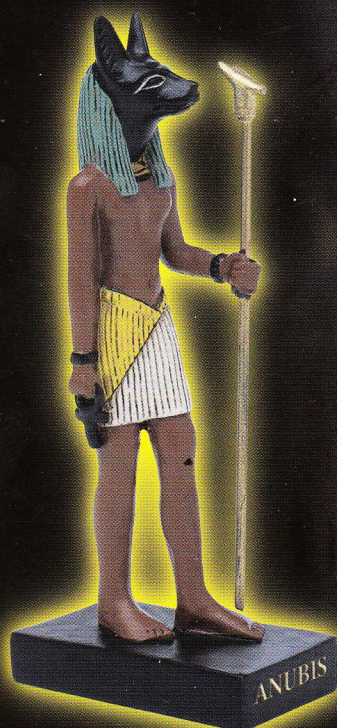


THE GODS OF ANCIENT EGYPT

Discover the myths, legends and lives of the Ancient Egyptians

2



**Anubis, God of
Mummification**

**The Reign of Cleopatra,
Queen of the Nile**

**Funeral Rituals
in Ancient Egypt**

HACHETTE

THE GODS OF ANCIENT EGYPT

2

YOUR EGYPTIAN GODS

The god Anubis

LIFE OF THE PHARAOHS

Cleopatra – the tragic
destiny of a queen

ARCHAEOLOGY

The Sphinx
of Giza

DAILY LIFE

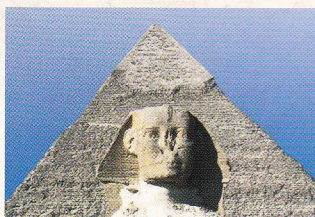
Burial rites

WRITING AND SYMBOLS

Different types
of hieroglyphs

GODS AND GODDESSES

The myths of Anubis
The worship of Anubis



READER SERVICES

CUSTOMER SERVICE IN THE UK AND REPUBLIC OF IRELAND

How to continue your collection: Customers can either place an order with their newsagent or receive issues on subscription.

Back issues: Either order through your newsagent or write to: PO Box 80, Hastings, East Sussex TN35 4BY, enclosing payment of the cover price plus £0.50 p&p per copy.

Subscriptions: You can have your issues sent directly to your home (postage and packing free). For details, see insert in issues 1, 2 and 3 or phone our Customer Service Hotline on 08707 297290 (Monday – Friday 9 am – 5 pm). Alternatively you can write to *The Gods of Ancient Egypt*, PO Box 80, Hastings, East Sussex TN35 4BY or fax your enquiries to 01424 755519 or e-mail: egyptiangods@woodgt.co.uk

CUSTOMER SERVICE IN OVERSEAS MARKETS

AUSTRALIA: Back issues can be ordered from your newsagent. Alternatively, telephone 03 9872 4000 or write to: Back Issues Department, PO Box 3460, NUNAWADING Vic 3110. Please enclose the cover price, plus \$1.65 inc GST per issue postage and handling. Back issues are subject to availability.

NEW ZEALAND: For back issues, ask your local magazine retailer or write to: Netlink, PO Box 47906, Ponsonby, Auckland.

SOUTH AFRICA: Back issues are available through your local CNA store or other newsagent.

Subscriptions: Call (011) 265 4302, fax (011) 314 2984, or write to *The Gods of Ancient Egypt*, Private Bag 10, Centurion 0046 or e-mail: service@jacklin.co.za

MALTA: Back issues are only available through your local newsagent.

MALAYSIA: Call (03) 8023 3260 or e-mail: sales@allscript.com

SINGAPORE: Call (65) 287 7090 or e-mail: sales@allscript.com

Published by Hachette Partworks Ltd, 100-106 Leonard Street, London EC2A 4RH.

Produced by Craft Plus Publishing Ltd, 53 Crown Street, Brentwood, Essex CM14 4BD.

Distributed in the UK and Republic of Ireland by DDL Ltd.

© 2003 Hachette Partworks Ltd

Translation © 2003 Hachette

Printed in the European Community.

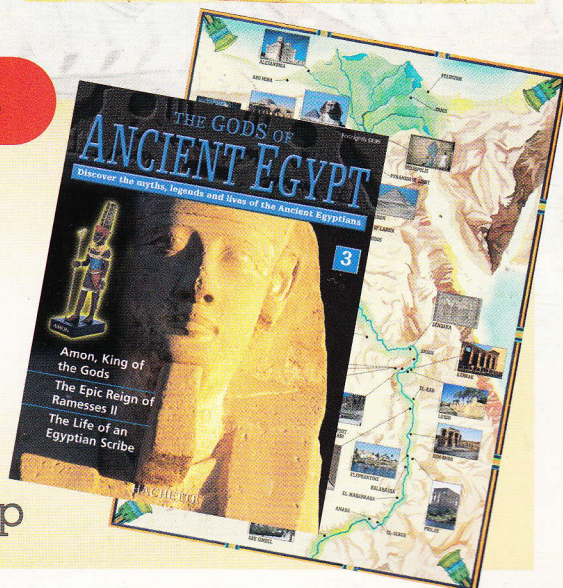
ISSN 1479-6643

ALL RIGHTS RESERVED

COMING IN ISSUE 3

- Amon, the supreme god
- Ramesses II, the master builder
- Howard Carter, Egyptologist
- The life of an Egyptian scribe
- The Pyramid Texts

PLUS Amon figurine + **FREE** Map



The god Anubis

Anubis is one of the best known Egyptian gods. By supervising the weighing of a dead person's heart against the feather of truth, Anubis helped Osiris to decide who would go on to the afterlife.

The role of Anubis was to conduct the dead into the underworld and this gave him a special importance to the Egyptians.

More than their life on earth, it was their future life in the realm of Osiris, lord of the underworld, that concerned them most. Anubis was revered by all those who, on their death, hoped to be judged 'virtuous' and therefore fit to go on to the next world. Anyone whose heart weighed equal or lighter than the feather of truth was presented to Osiris in the underworld.

In addition, Anubis was regarded as the inventor of embalming, the means by which a body was prevented from decomposing. By being embalmed, an Egyptian was assured that his soul, once it had been judged, would re-enter the body which had previously housed it. Without Anubis preserving the body there could be no salvation and hence no afterlife.

The portrayal of Anubis

Anubis was usually shown in human form with the black head of a wolf or jackal. This feature may have

WRISTS

Anubis wore a bracelet on each wrist.

THE SIGN OF LIFE

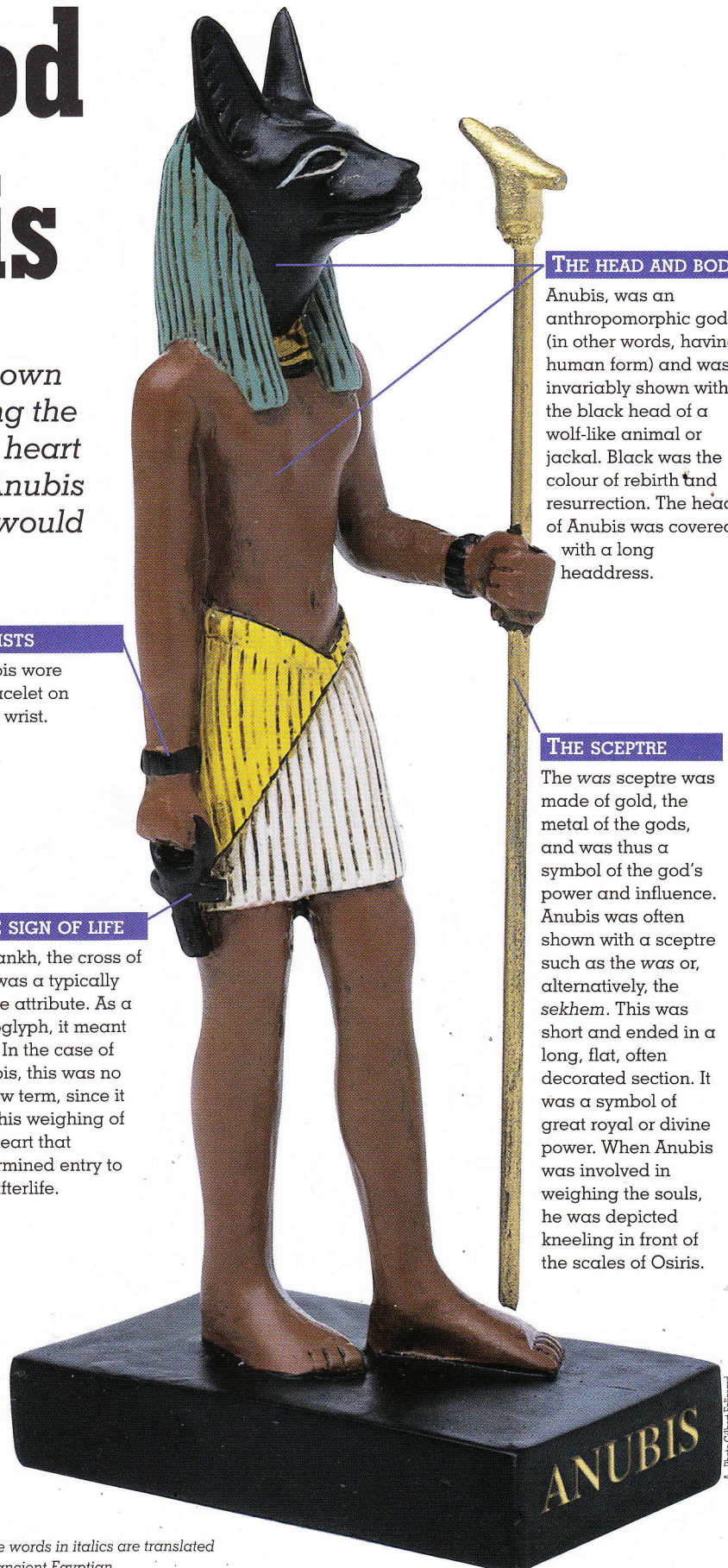
The ankh, the cross of life, was a typically divine attribute. As a hieroglyph, it meant 'life'. In the case of Anubis, this was no hollow term, since it was his weighing of the heart that determined entry to the afterlife.

THE HEAD AND BODY

Anubis, was an anthropomorphic god (in other words, having human form) and was invariably shown with the black head of a wolf-like animal or jackal. Black was the colour of rebirth and resurrection. The head of Anubis was covered with a long headdress.

THE SCEPTRE

The was sceptre was made of gold, the metal of the gods, and was thus a symbol of the god's power and influence. Anubis was often shown with a sceptre such as the was or, alternatively, the *sekhem*. This was short and ended in a long, flat, often decorated section. It was a symbol of great royal or divine power. When Anubis was involved in weighing the souls, he was depicted kneeling in front of the scales of Osiris.



(*) The words in italics are translated from ancient Egyptian.

YOUR EGYPTIAN GODS

been a representation of the many wild dogs which roamed the desert cemeteries. As they appeared to be the unofficial guardians of the cemeteries, they were soon likened to Anubis, whose image was then given a dog-like head.

Anubis was generally depicted striding or standing but occasionally he was shown in complete animal form, lying or crouching. Still black in colour, he would be stretched out on a chest in the shape of a naos, or shrine that contained the statues of the gods in the Egyptian temples.

Anubis was regarded as the inventor of embalming. Here he attends the body of a dead person lying on a funeral bier (a movable platform on which a coffin or corpse is placed before burial).



B. © Sappart/Baroni

THE SYMBOLS AND WORSHIP OF THE GOD ANUBIS

NAME

- Inpu (or Anubis in Greek, which means 'young dog').

DIVINE SYMBOLS

- Anubis had few symbols of his own. He held the was sceptre or *sekhem* and most importantly the ankh, the sign of life. This might seem strange for a god who was responsible for the dead, but Anubis played a key role in the soul reaching the afterlife.

ANIMALS

- The black dog, as well as the jackal, and even the African wolf, were all associated with Anubis in the Egyptian animal kingdom.

ELEMENT

- The earth.

COLOUR

- Black, which in Egypt was not a sign of grieving, but of rebirth and hence of hope.

FEAST DAYS

- Anubis does not appear to have had regular feast days that were celebrated throughout the country. However, he was honoured in several cemeteries and he was of course revered at every embalming. It could be said that not a day passed without Anubis being fervently worshipped.

TEMPLES

- Sites for his worship were set up everywhere, mainly at the entry to cemeteries. The worship of Anubis seems to have been particularly popular at Deir Rifa and even more so at Sharuna, where a cemetery for dogs has been discovered. However, his principal place of worship was at Asyut (Cynopolis in Greek, meaning 'dog city').



C. Photo Gilbert Folleard



D. Photo Gilbert Folleard

Cleopatra – the tragic destiny of a queen

Renowned for her grace and intelligence, this queen of Egypt inspired the passion of Julius Caesar and Mark Antony. Magnificent, adventurous and tragic, her life seems to belong more to fiction than fact.

Cleopatra is unquestionably the most famous of the queens of Egypt. Yet, no trace of her seems to have survived – no mummy, papyrus, statue or picture.

The profile of a woman with strongly marked features found on a few rare coins – and depicting a woman more 'handsome' than 'beautiful' – is sometimes identified as that of her rival for Antony's affections, Octavia. Assuming it is that of the Egyptian queen, what it undoubtedly shows is a strong and determined woman.

Cultured yet passionate

The Greeks Plutarch and Dion Cassius both acknowledged the queen's rather ordinary physical appearance. However, this was soon overlooked by anyone who met her as they became captivated by her natural grace, flirtatiousness and the depth of her conversation.

The one undisputed fact is that Cleopatra was a sovereign who was cultured, well-read and artistic. She was also extremely intelligent and politically active. With a great love of all forms of expression, she spoke no less than six languages.

This intriguing mix of refinement and passion adds more than a little spice and mystery to the colourful life of this legendary queen, whose troubled life was destined to end in tragedy.

Following the death of her father, Ptolemy XII, in 51 BC, Cleopatra VII succeeded to the throne of Egypt along with her brother Ptolemy XIII, whom she married in accordance with royal custom at the age of 18. Although her brother was only 12, he wished to reign alone so he drove his sister-wife from the throne and forced her into exile. She took refuge in Syria, where she recruited troops, and marched on Alexandria, her brother's capital. In August 48 BC, the two armies came face to face.

Caesar lands at Alexandria

In the meantime, an army led by Julius Caesar dropped anchor off Alexandria. Caesar, who was a Roman proconsul (the governor of a province in ancient Rome), was on his way to confront Pompey, the rebellious Roman general.

Rome was in the grip of a civil war and Pompey, who had plotted against Caesar, at first found refuge in Greece. Then, defeated at the Battle of Pharsala, he retreated to Egypt. When Caesar arrived off



Cleopatra in Alexandria surrounded by her attendants.

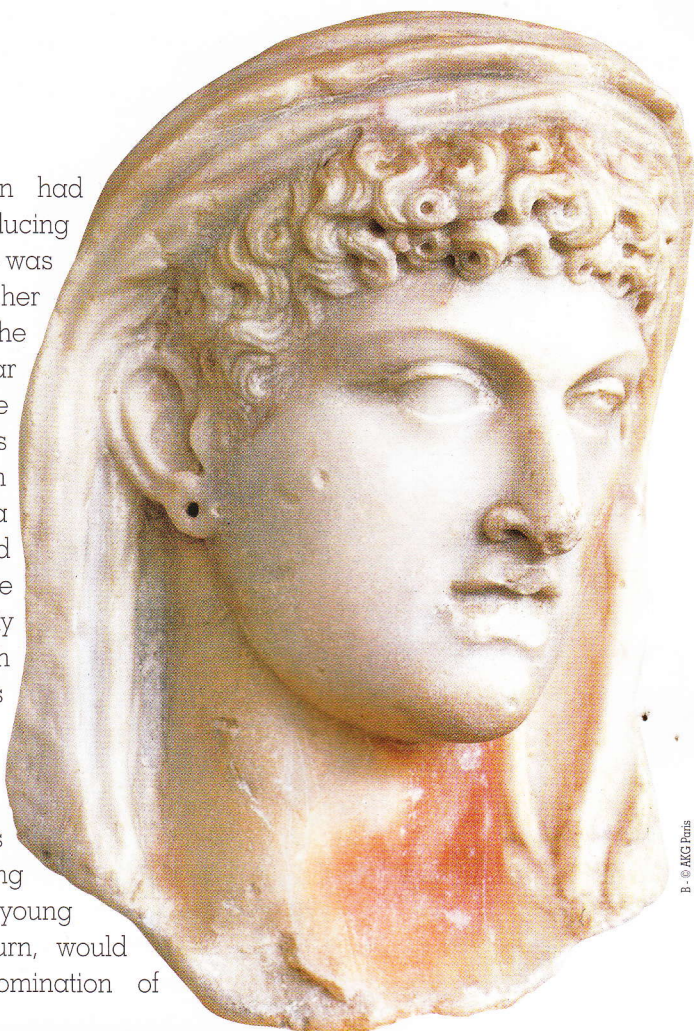
Alexandria, Pompey had just been assassinated by supporters of Ptolemy XIII who believed that this action would find favour with the illustrious Roman proconsul.

But Caesar was angry: the affairs of Rome were to be settled by Romans and, although Pompey was an enemy, Caesar respected him greatly. He was appalled when Ptolemy sent him Pompey's head. Ordering his troops to disembark, he took over the royal palace at Alexandria. He then warned the young pharaoh that he was going to try and settle the disagreement that had set him against his sister.

A few days later, a messenger delivered a bulky parcel to Caesar. Inside he was astonished to discover Cleopatra herself, who had devised this ploy as a means of returning to Alexandria and meeting him.

The young queen had no difficulty in seducing the proconsul, who was captivated by her charm. Before the entire court, Caesar proclaimed that the young sovereigns were reconciled. In fact, this was only a ruse. Caesar and Cleopatra became lovers and quickly realised how much their own interests coincided.

Their next move would be to kill Ptolemy and his supporters, restoring power to the young queen. She, in turn, would recognise the domination of



B. © AKG Paris

A marble bust of Cleopatra.



Rome and thus give supreme power to Caesar.

Ptolemy XIII was able to escape from Alexandria and rejoin his army, but he was soon defeated by the Roman legions. The young pharaoh was found drowned in the Nile, still wearing his solid gold breastplate.

The way to the throne was then open for Cleopatra. The people supported her, the nobles accepted the situation, and the priests, granting her titles normally reserved for the successors of Ramesses, lay in homage at her feet.

Although Caesar was married, he promised to take Cleopatra back to Rome with him, where she would share in his triumph.

Son of Caesar

Caesar was 52 years old. Rome had appointed him dictator and he set out to realise the dream of Alexander the Great (the famous

This 17th-century painting by Pietro da Cortona shows Caesar reinstating Cleopatra on the throne of Egypt.

Macedonian king and conqueror of Asia) to link East and West, via Egypt and the Indian Ocean. He was a man of immense ambition and would stop at nothing to attain his goal. But Rome was losing patience at his continued absence and he was forced to return home. Three days prior to his departure from Egypt, Cleopatra gave birth to a son, who was given the name of Caesar-Ptolemy, usually referred to as Caesarion.

After a triumphant reception on his return to Rome, Caesar was instantly granted enormous powers: command of the armies, the right to declare war, and free reign over the public finances. Cleopatra, who had joined him, took part in the triumphal public displays with her lover, who was soon granted the title of Dictator for Life.

Caesar began preparing for war against Parthia, south of the Caspian Sea, but he was growing unpopular. Conspiracy was closing in on him. He was seen as a threat to the

CLEOPATRA: LAST OF THE PTOLEMIES

In 332 BC, Alexander the Great liberated Egypt, which had fallen under Persian rule. After founding Alexandria the following year, he went to the temple of Amon, where he was acknowledged as the son of God, and therefore sovereign of Egypt. After Alexander's death in 323 BC, his generals divided up his empire. One of them, Ptolemy I, son of Lagos, was given Egypt and founded the Ptolemaic dynasty, of which Cleopatra would be the last representative. Like Alexander, the Ptolemies proclaimed themselves descendants of the pharaohs and, although they remained faithful to their Greek origins, they had the wisdom to allow the Egyptian people to celebrate their own religious beliefs. In 170 BC, embroiled in a war against the Greeks of Syria, the Ptolemies sought help from the Romans. In doing so, they put themselves at the mercy of Rome, who saw Egypt as an extraordinary farming source with rich grain supplies. Following Cleopatra's death, the country was permanently annexed to Rome.

Roman Republic and some thought it was only a matter of time before he claimed the title of emperor. A soothsayer warned him that a great danger threatened him on the Ides of March, the 15th. The warning proved accurate when, on that day in 44 BC, a group of senators assassinated him in the heart of the Senate.

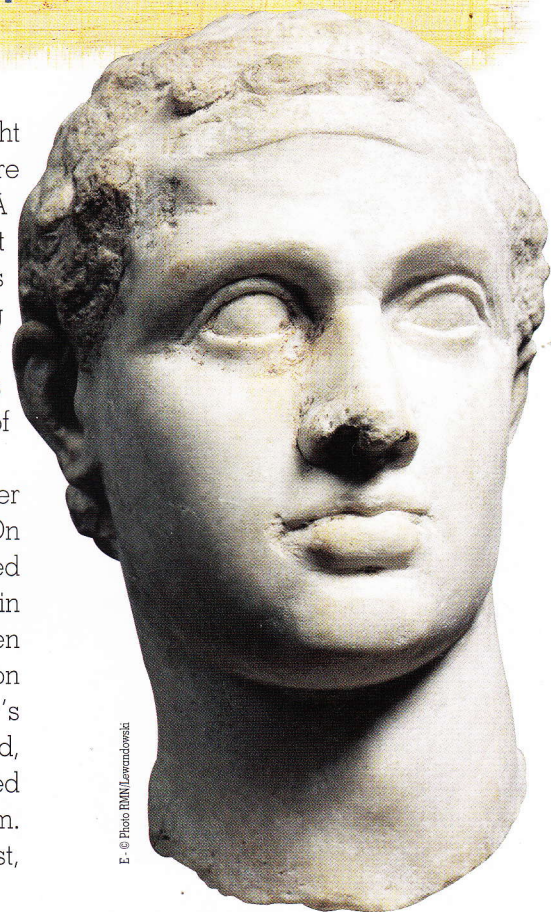
Heartbroken, Cleopatra and her son were forced to leave Rome. On her return to Alexandria, she shared the throne with Caesarion. But, in Rome, civil war was raging between supporters of Octavian, adopted son and heir to Caesar, and the latter's former lieutenant, Antony. In the end, the two sides reconciled and agreed to divide the empire between them. Octavian was to reign over the West, while Antony would rule the East.

Antony's passion

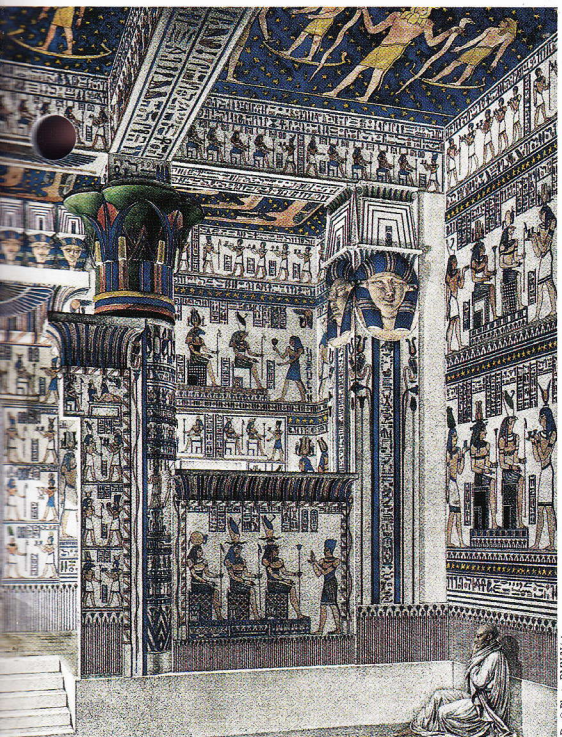
Cleopatra breathed a sign of relief. She knew enough of Antony to know that she had nothing to fear from him, despite his marriage to Octavia, sister of Caesar's heir. However, the new ruler of the East was keen to show his authority to this young queen, over whom he had ultimate power. He asked her to

meet him at Tarsus, a beautiful village at the mouth of the Cydnus in Asia Minor.

The queen decided to keep Antony waiting. She took her time and finally arrived aboard a barge with sails of purple silk and oars of silver. She appeared, dressed as Venus, lying on a golden couch,



Ptolemy XII, the father of Cleopatra.



Cleopatra loved richly coloured and ornamental rooms, as seen in this painting.



Cleopatra in the guise of Isis.

enveloped in the sweet smell of incense. Antony instantly forgot why he had summoned her. He was spellbound by this young, intelligent and gracious sovereign. A few days later, when she sailed back to Alexandria, he could think of nothing other than joining her.

A few months later, Antony landed at Alexandria, and was received as a guest of the queen. This was the beginning of their great love affair. Cleopatra became pregnant but Antony was forced to return to his own affairs, which were far from satisfactory. There was rebellion in the part of the empire over which he ruled and, while in Greece, his wife Fulvia became ill and died.

Fulvia's death may have been convenient for Anthony's plans with regard to Cleopatra, but it also fitted into Octavian's plans for Antony. He did not look favourably on Antony's love affair with the queen of Egypt. To remove him from her influence, he arranged a marriage between Antony and his sister, Octavia.

Octavia, the rival

The fiery-natured dictator of the East was at first captivated by his gentle young wife. But Antony was above all a soldier, a conqueror who needed space and adventure.

As Antony was marrying Octavia, the queen of Egypt was giving birth to twins, a boy and a girl. She had reacted with bitterness and anger to the news of her lover's marriage to Octavia. Almost four years passed and Cleopatra might well have thought she had dealt with her feelings for Anthony and forgotten him. But then, he returned to her. The two lovers met at Antioch, where they married, although he was still officially married to Octavia. Then, leaving Cleopatra, Antony sailed towards the Euphrates at the head of a huge army.

The war against the Parthians resumed but proved disastrous for Antony, who was soon forced into a humiliating and catastrophic retreat. The Roman army owed its salvation to Cleopatra, who arrived at the head of a large fleet bringing reinforcements, food, equipment and money. She was no longer just the loving wife, but the faithful ally who proved herself in adversity.

But then relations turned sour between Antony and Octavia. Insults and provocation eventually led Egypt to prepare for war, no longer against the Parthians, but against the might of Rome.

The deadly bite

Captivated more than ever by Cleopatra, Antony now treated her as the true empress of the East. The Senate and people of Rome ordered that he be stripped of his rank and war on Egypt was declared.

A decisive sea battle took place at Actium where Octavian's warships had gathered. Although fewer in number, the battle turned to his

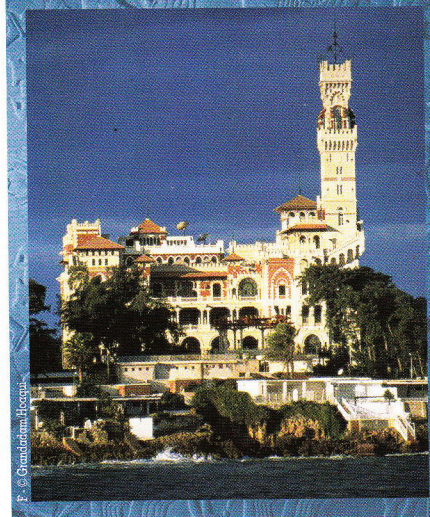
advantage. Realising their forces were losing, Cleopatra fled the scene, quickly followed by Antony.

Cleopatra sealed herself in her tomb. Antony, thinking she was dead, committed suicide, reputedly dying in her arms. News spread that Octavian planned to parade her publicly on his triumphal return home. She resolved that she would sooner die than enter Rome as a prisoner. According to legend, the bite of a sacred snake, the asp, spared her that final humiliation.

THE SPLENDOURS OF ALEXANDRIA

In choosing Alexandria as their capital, the Ptolemies awarded it great cultural and economic significance, and it became one of the most magnificent cities in the world at that time.

The island of Pharos was linked to the mainland and the famous 180-metre high white marble lighthouse, one of the Seven Wonders of the World, marked the entrance to the great port. The Ptolemies, and then subsequently the Romans, erected countless monuments there. After its annexation, Alexandria remained the capital of the Roman province of Egypt.



The Sphinx of Giza

At Giza, near Cairo, the Great Sphinx appears to watch over the three pyramids of Cheops, Chephren and Mycerinus.

Numerous mysteries surround the origins of the most famous of the World Heritage sculptures, giving rise to the most extraordinary legends.

The word 'sphinx' comes from the Egyptian *shesepankh*, which means 'living statue' or 'living image of'. This word was usually applied to a lion with a human head. Facing east towards the rising sun and guardian of the cemetery of Chephren, the Great Sphinx of Giza is the largest and possibly the most ancient of all the Egyptian sphinxes.

The Arabs called it 'Abu Hol' or 'Father of Terror' as they thought that it protected all the surrounding structures and frightened off anyone who came near. According to popular belief, its head was an effigy of Chephren, the 4th-dynasty pharaoh and, as such, symbolized sovereign power. However, under the 18th dynasty it was called 'Horus on the Horizon' and 'Horus of the Cemetery', because it was thought to represent a form of the god Ra-Harakhte.

Situated immediately in front of the pyramid of Chephren, the sphinx is 20 metres high and over 74 metres wide. Its enormous paws clasp a stela (stone slab) on which is inscribed a dream experienced by King Thutmosis IV when he was a young prince.

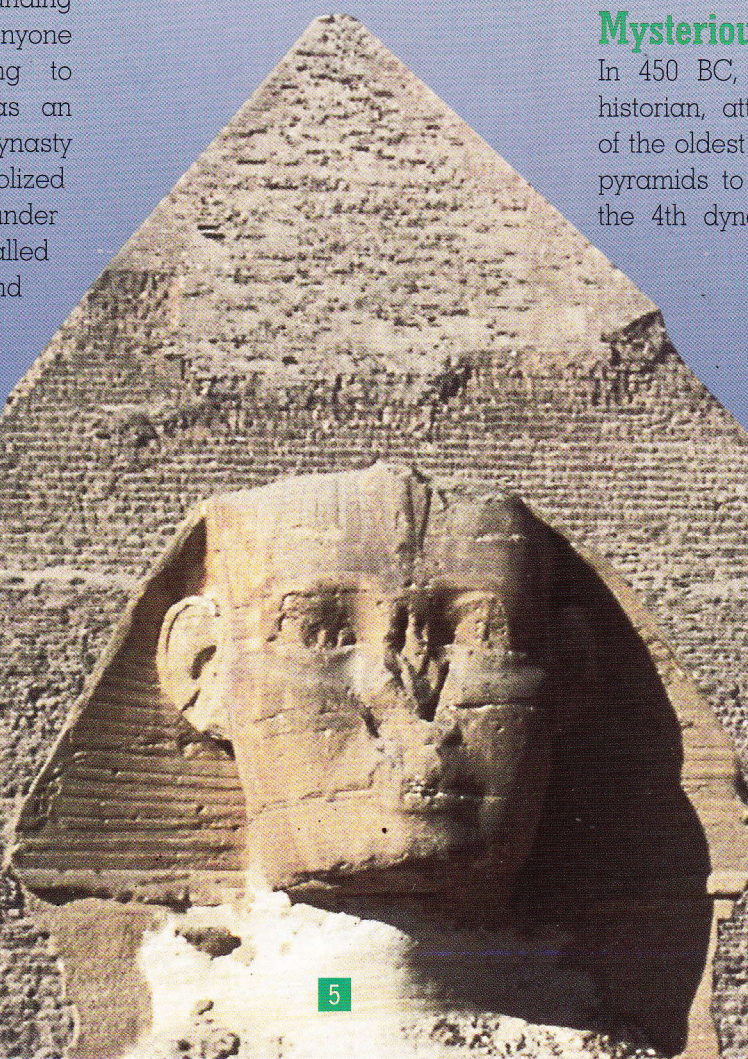
In the dream, Thutmosis stopped in the shade of the Sphinx to escape the midday sun and to rest, exhausted after hunting in the

desert. While asleep, the Sphinx spoke to the prince, promising that he would become king if he removed the sand which was piling up around it. On awaking, Thutmosis obeyed and cleaned the sand from around the statue. Then, when he became king, he commemorated his dream (which effectively legitimized his claim to the throne) by building a small chapel between the paws, with the stela as the focal point.

Mysterious origins

In 450 BC, Herodotus, the Greek historian, attributed the construction of the oldest and largest of the Giza pyramids to Cheops, a pharaoh of the 4th dynasty, who was said to

With its lion's body and human head, the Sphinx of Giza in front of the Chephren pyramid may represent a form of the powerful sun god Ra-Harakhte.

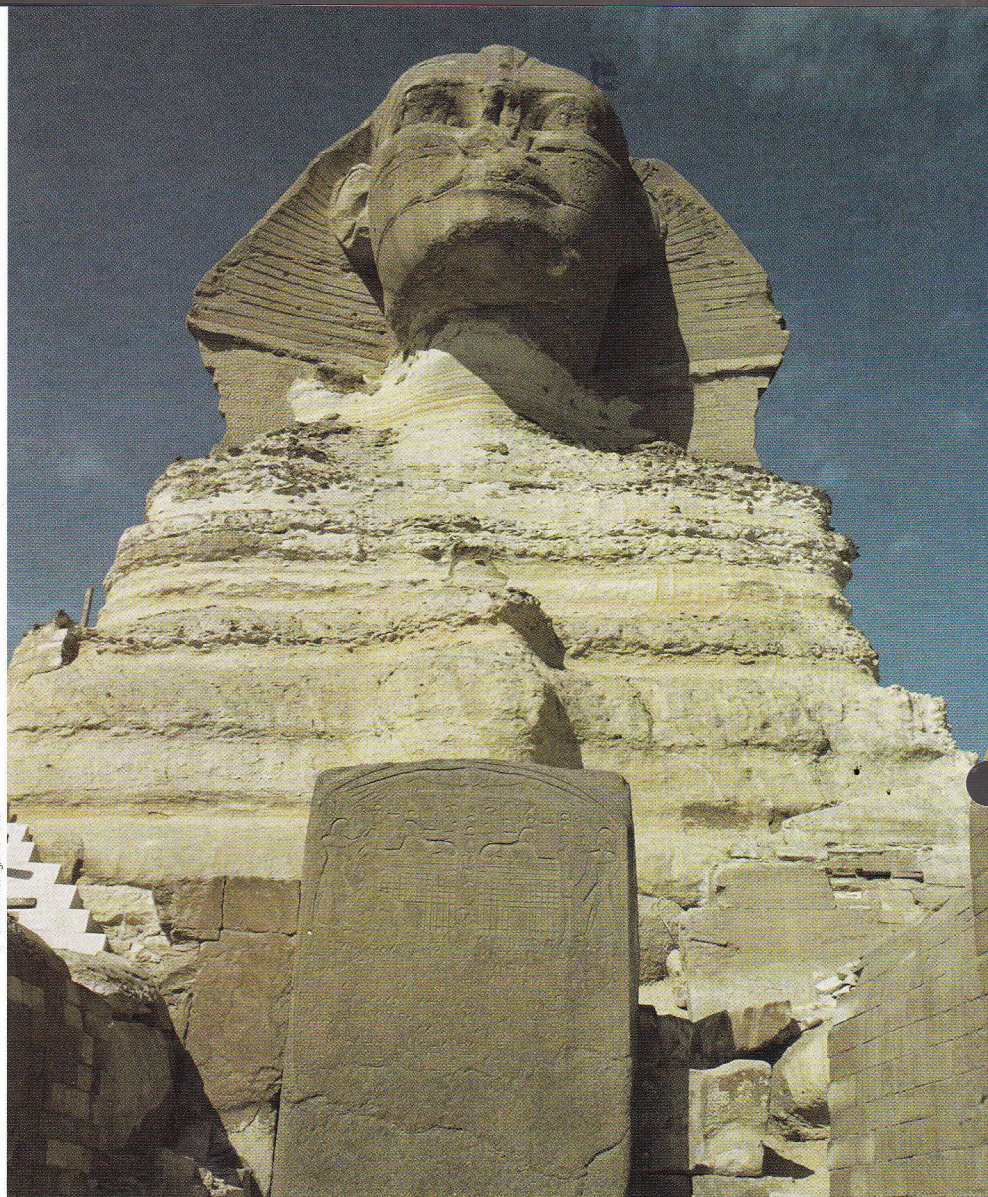


A. © 30/04/2000

have built it around 2650 BC to serve as his tomb. According to Herodotus, the Sphinx was built at the same time as the second of the three pyramids, which was erected by the pharaoh Chephren, the son of Cheops. This version still tends to be the view of almost all Egyptologists but occasionally new theories come along to challenge it.

According to the modern-day Egyptologist, John A. West, for instance, the Sphinx is much older and dates from the prehistoric and antediluvian (the time before the Great Flood) era of around 10,000 BC. To support this theory, West leaned heavily on the work of the US-based geologists, K.L. Gauri and Robert Schoch. They noticed that the body of the Sphinx had been eroded by rain. However, the sides of the neighbouring tombs of the Old Kingdom, carved out of the same limestone rock of the Giza plateau, had been eroded by wind.

This theory had already been put forward in the 19th century by some archaeologists who, based on the rate of wear of the stone, had concluded that the construction of the Sphinx preceded that of the



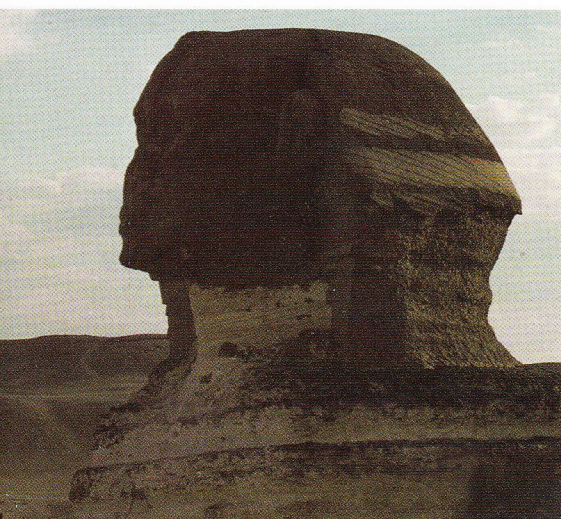
The enormous paws of the Sphinx flank the stela on which is inscribed the dream of the future king, Thutmose IV (New Kingdom), in which the Sphinx promised the prince that he would reign if he cleared the sand partially covering it.

pyramids which surrounded it. If the erosion of the Sphinx was not caused by the desert wind but by rain water, this would date it in the most ancient period of rain known in Egypt – in other words, the end of the last Ice Age, around 12,000 BC.

Erected over time

One puzzling aspect is that the adjacent rocky layers of similar

texture have not been subject to the same type of erosion. This would seem to indicate that the Sphinx may have been built in several stages. According to this theory, its forequarters, eroded by water, could be 3,000 years older than its hindquarters, eroded by the wind. It is possible that Chephren found an unfinished sphinx, which he then proceeded to complete.



The Sphinx, partly sculpted from a limestone outcrop, is widely thought to represent the pharaoh Chephren, whom it closely resembles. However, new theories suggest a much more ancient origin, around 10,000 BC, indicating that Chephren simply restored it.

WHO DISFIGURED THE SPHINX?

Looking at the face of the Sphinx, it is immediately obvious that the nose is missing. Contrary to legend, the Sphinx was not damaged by the cannon of Napoleon's troops. The worst damage probably dates from the 14th century. One legend attributes the cause to a sheik who was offended by its 'pagan' smile. Modern research has shown that long rods were hammered into the nose and it was then wrenched off – by whom remains a matter for speculation.

The monument may have been subject to numerous attempts at restoration over several thousand years. Chephren, for example, could have replaced the original lion head with his own head. This would explain the small size of the head of the Sphinx in relation to its body.

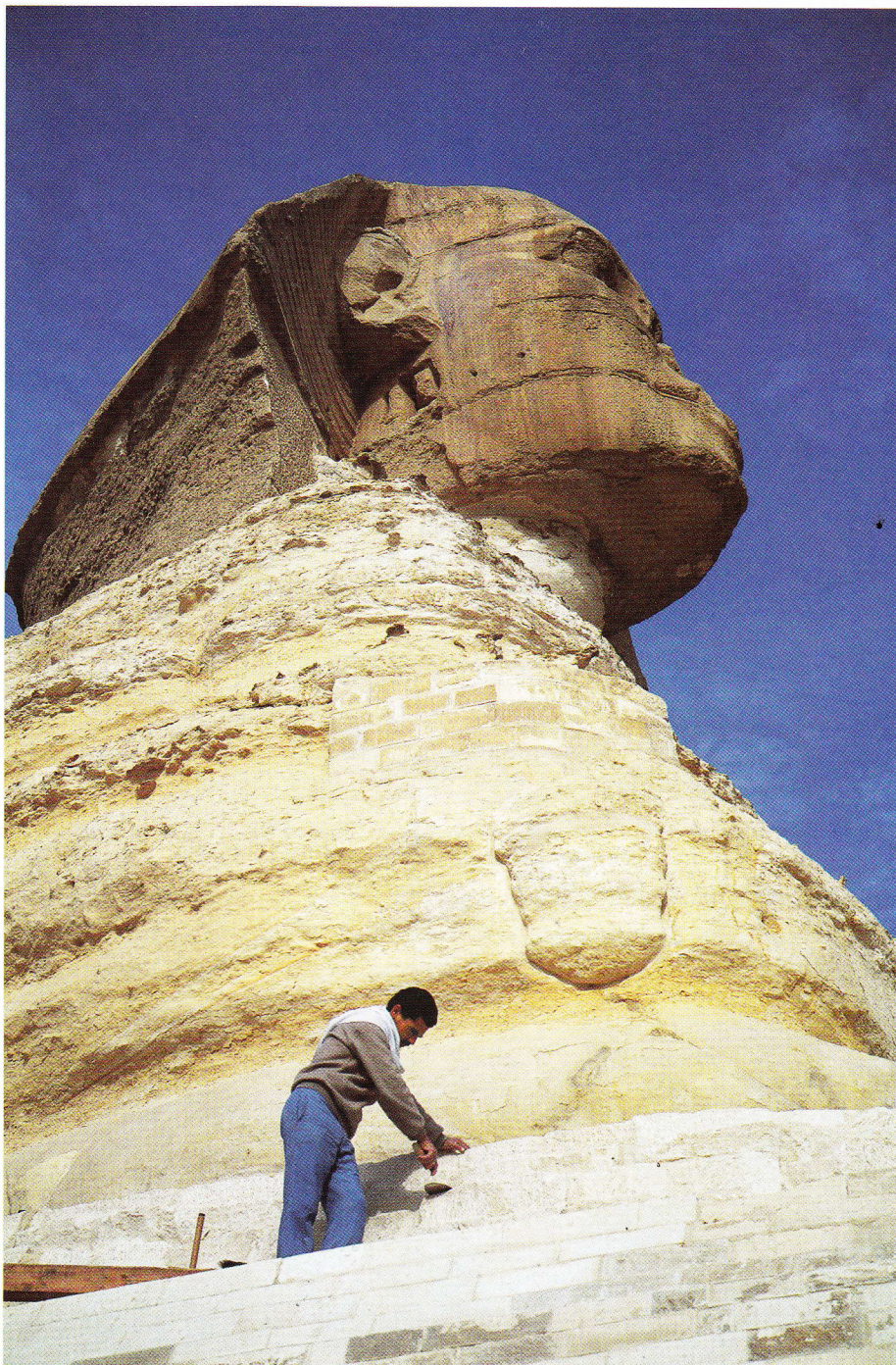
A further point in favour of this theory is that the line of the face, from brow to chin, differs by 22° from that of a human face, and it is well known that the Egyptians had mastered the proportions of the human shape. Interestingly, the Sphinx does correspond exactly to the proportions of an animal's head, with the eyes set back from the nose and chin.

THE HIDDEN SECRET OF ATLANTIS

Among the many legends that surround the pyramids and the Sphinx is one based on an assertion by the celebrated American parapsychologist, Edgar Cayce, nicknamed the 'sleeping prophet'.

On 29th October 1935, while in a trance, he was transported back to a former life in Ancient Egypt. The visionary claimed that the survivors of Atlantis had come to Egypt in 10,500 BC and that it was their descendants who built the Sphinx and the pyramids. Cayce also predicted that before the end of the 20th century, a room containing the archives of all the knowledge of this lost civilization would be discovered under the paws of the Sphinx.

Despite the curiosity that his revelations aroused, archaeologists have still not found a secret passage under the Sphinx – nor the library of Atlantis.



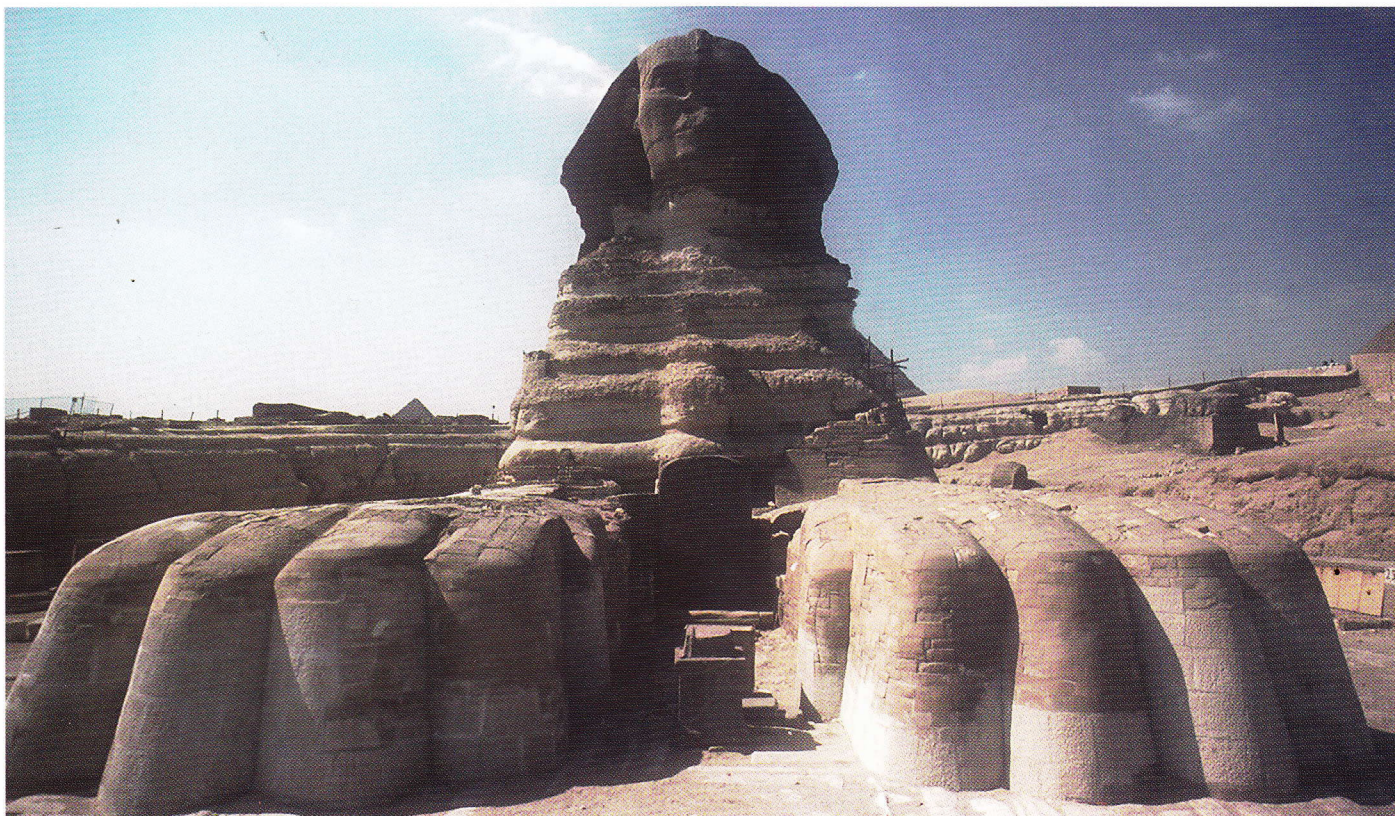
A. © S. Grandjean/HOQUII

The Sphinx has been the subject of restoration projects from at least the time of the New Kingdom. Even then, it was an object of awe and veneration. Today, the restoration efforts continue with teams of highly skilled Egyptian workers.

FEMALE SPHINX

Amongst the many sphinxes in Egypt of varying shapes and sizes, there are some with the face of a woman. One such example is the large stone sphinx of Queen Hatshepsut, the female pharaoh whose face has been given a beard (a divine symbol of the pharaoh).

There is also an example of what appears to be a female sphinx from Abu Rawash which could possibly pre-date the Great Sphinx at Giza itself.



In the foreground, the paws of the Sphinx after painstaking restoration in the 1980s. Restoration on the body itself is still underway.

A historic upheaval

The hypothesis that the Sphinx is of prehistoric construction would revolutionize the view we have of our own history. Some historians think that it calls for a new assessment of the origins of Egyptian civilization. It even raises the possibility that the Egyptians' ancestors came from an already advanced civilization and brought their knowledge to the local

inhabitants of the Nile valley. These newcomers may have been able to sculpt a block of rock which, in its natural state, resembled a lion. But from what is known of the Neolithic (Stone Age) people of this region, it is extremely doubtful that they would have been capable of doing this. Thus, the origin of the Sphinx still remains an unfathomable and fascinating mystery.



In this photo, taken at the beginning of the 20th century, the forequarters of the Sphinx are completely covered in sand.

A CASE FOR THE NYPD

In an effort to refute the theory that the Sphinx has the face of Chephren, John A. West enlisted the help of Lieutenant Frank Domingo, a New York police expert who specialised in the reconstruction of mutilated and incomplete faces. Domingo carried out a detailed examination of the face on the statue of Chephren housed in the Cairo Museum and compared it with the features of the Sphinx at Giza. He concluded that the two statues represented two different people. However, most Egyptologists have rejected his conclusions, considering them to be unscientific and pointing out that Egyptian art has nothing in common with photography, the main medium used by police in their investigations.

Burial rites

For ancient Egyptians, death was not an end, but a journey to another, perfect, life.

During this phase, the several spiritual elements of a human being such as the ka (the life force) and the ba (the non-physical characteristics, the personality) departed, but each still existed. To reunite them again, so that a new life was possible, it was absolutely essential to preserve the body of the deceased.

The practices of embalming and mummification preserved the body but these alone were not sufficient to ensure an afterlife. It was necessary for the dead person's loved ones to think of him, repeat his name and even feed him. This was provided for through the burial rites, which would also compensate for any possible neglect in the future.

Preserving life

The destiny of the dead rested entirely in the hands of the living, and it was to them alone that the task fell of ensuring a new life after

death for the deceased. First of all there was the embalming process that was designed to help preserve the body. Then followed various rites which were carried out before and after burial, allowing the deceased to survive.

The afterlife was in many ways similar to real life. The dead person would eat, drink and work, but also continue to enjoy the things he liked to do. His relatives would visit him, talk to him, and about him.

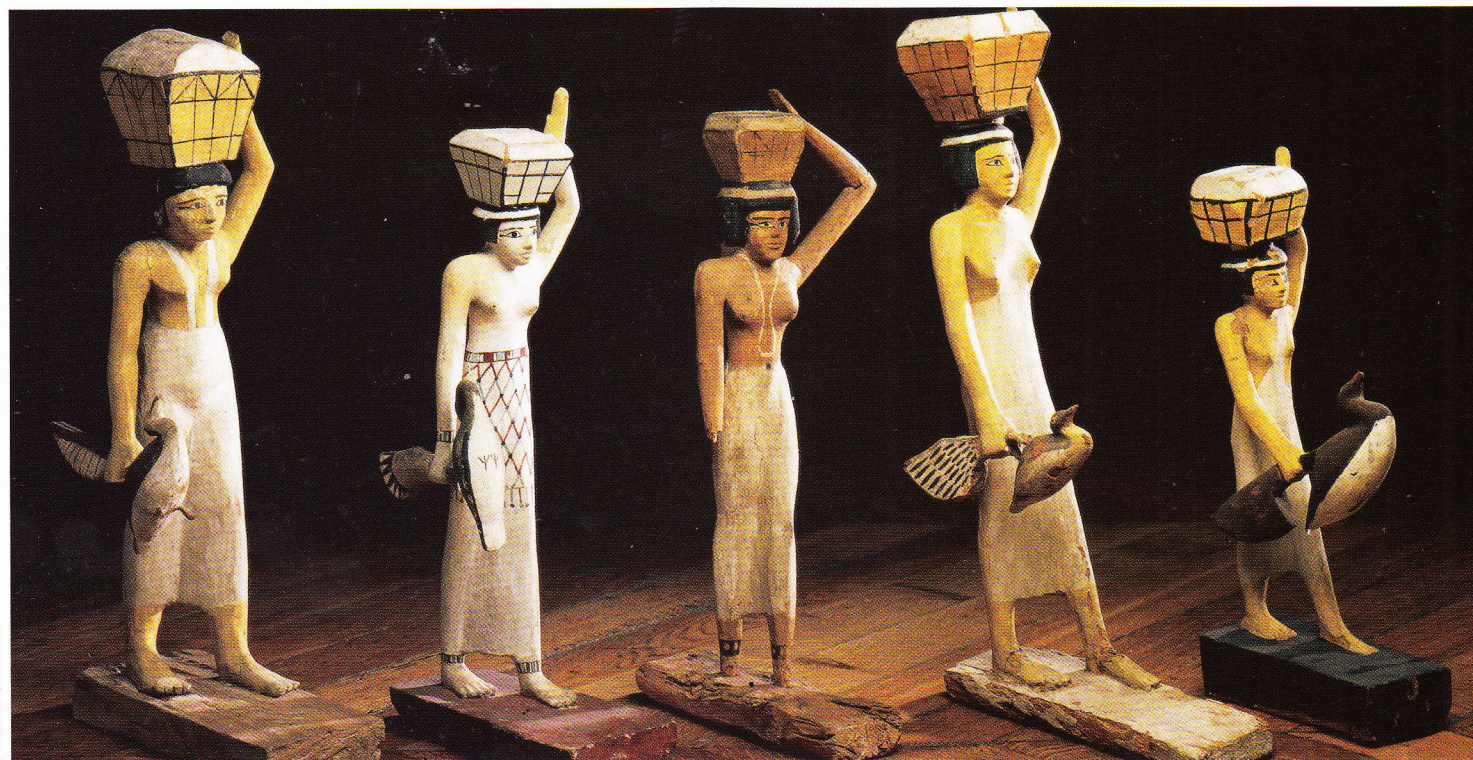
The social rank of the deceased was a major factor in determining the extent and extravagance of the

rites administered in each case. However, whether you were rich or poor, there was one great risk; that of oblivion. The burial rites and practices were aimed precisely at guarding against this inescapable 'mortal' danger.

The road to the tomb

After spending many hours at the deceased's home grieving over the mummy, family and friends would form a cortege to take the body to its final resting place.

The procession was punctuated by loud cries of grief from the women



A. © Photo RMN/Leemansdewijs

Many Middle Kingdom tombs contained beautiful, detailed wooden models depicting everyday life, such as these female figures carrying offerings of food.

who wept, moaned and beat their heads and their breasts. These were professional mourners; their job was to bemoan the loss by sharing and expressing the family's grief.

Apart from the coffin, everyone carried an object that was indispensable for the dead person's survival. These might include items of furniture, vases, sculptures, tools, ceramic or wooden figures of servants (*shabtis*), sandals, clothing, jewellery and food.

In Egypt, the West was the world of the dead so the deceased person was buried on the west bank of the Nile. All those who lived on the east side had to cross the river.

Once at the tomb, the relatives said goodbye to the deceased and the coffin was lowered into the vault. For those of

more modest means, the burial took place in the sand and, for the very poor, the body was simply rolled up in matting.

Opening of the mouth

This ritual was designed to revive the senses of the deceased. As life in the next world was in every way the same as life on earth, it was essential that the deceased should once again see, breathe, feel and, most importantly, eat and drink.

The opening of the mouth was necessary to give back to the body's organs the energy they needed to function. The act was performed symbolically by a priest or by the son of the deceased, using an instrument

shaped like an adze (a tool used to shape a piece of wood). The mouth of the mummy was touched by the adze so, just as it shaped the wood, in its ceremonial form it breathed new life into the mummified corpse.

House of the dead

The coffin was the home of the dead. In the earliest times coffins were simply large rectangular wooden boxes. By the time of the Middle Kingdom, coffins had become more elaborate; their inner and outer surfaces were painted with divinities and inscribed with extracts from the Book of the Dead. Eyes were also painted on the side of the coffin to allow the soul to look out.

During the New Kingdom, the coffin became human-shaped and a richer person might have more than one coffin, one inside the other. Before the actual mummy of Tutankhamon was revealed, it was necessary to open no fewer than four large shrines, then a quartzite



B - © Photo RMN/Lewandowski

The base of a coffin: under the feet of the deceased, prisoners are depicted with their limbs bound.



C - © Tutankhamon

Here men bring offerings of cattle and jars filled with food to the deceased.

sarcophagus. Inside this were three coffins, one inside the other, with the innermost one being solid gold. Those of more modest means were content with a wooden box or a large terracotta jar – each according to his rank, even in the world of the dead.

Lacking for nothing

As mentioned, life in the next world in many ways resembled life in this, so food was a priority. The deceased required sustenance so jars of wine and beer, bread and cakes, salted poultry and other food were placed in the tomb or grave. The deceased was expected to feed himself by magical means.

It was up to the dead person's family to replenish this food. This might be relatively easy for the immediate offspring, but there were no guarantees that it would continue with succeeding generations. The activity surrounding the tomb in the early years would often lessen over time as a result of forgetfulness and neglect – an inevitable shortcoming even in ancient Egypt where life after death was so much more important than life on earth.

Mortuary cult

This pattern of neglect led to the establishment of the mortuary cult. This took the form of a small piece of farmland allocated to the deceased. The produce and income from this guaranteed a continuous supply of food for the deceased and the priest responsible for the tomb. The chief mortuary priest was usually the eldest son although he could pay someone to carry out these duties.

The pharaohs made good use of this system, mainly thanks to their large temples which were endowed with agricultural holdings, providing them with large quantities of food. Their invariable excess production also enabled them to feed an even greater number of deceased. In this way, the pharaoh, the master of men and territory, not only fed his people when he was alive but continued to feed them after his death. Numerous private burial inscriptions bear witness to this: "Offerings that the king has given me..."

To remind the living of their obligations towards the dead, the tombs were covered with detailed inscriptions listing the required

SLAB STELAE

It was preferable to have the desired provisions, including the necessary quantities, painted, inscribed, or even carved, on the tomb walls, so that the deceased would lack for nothing.

The carved slab stela (a kind of plaque set into the tomb wall) was used for this. This depicted the tomb owner seated in front of a table covered with provisions and, beside him, a list giving the quantities of food required: trays of bread, jugs of beer, legs of beef and poultry.

By magical means, the dead person took from this list whatever daily food he needed.

offerings. Sometimes, these requests were simply limited to reading aloud the list of required offerings, as some believed that this would give them sufficient nourishment. This was the case with Khentika (6th dynasty) who inscribed on the inside of his tomb: "Everyone who passes near this

Shabti figures formed veritable 'armies' of servants for the afterlife. They carried out work demanded by the gods on behalf of the deceased.



tomb of mine [should give me] an offering of bread, beer, water and whatever you have, [and if you have nothing] say so by offering with your arms raised: a thousand balls of incense and vases of perfume, a thousand pieces [of cloth] and geese and pigeons, a thousand nice things of every kind, fruits in season, birds, bulls, oryx (an antelope with large straight horns) ...".

A shopping list

The Egyptian priesthood was well aware that, sooner or later, the deceased could die a second death from starvation. So the priests, who



E. © Photo RMN/Lewandowski

Painted shabti of Ramesses IV of the 20th dynasty.



F. © Granddadam/Horqui

Glazed shabti figure of Ptahmose.

devised the burial ritual, proposed that immediately after the 'opening of the mouth', a careful list should be drawn up noting large quantities of all the provisions that the deceased would need.

Here is an example: 'I give you a thousand loaves, a thousand jugs of beer, a thousand bulls, a thousand birds, a thousand pieces of linen, a thousand loincloths, a thousand gazelles, a thousand antelopes, a thousand oxen, a thousand calves, a thousand geese.

'A thousand cranes, a thousand pigeons, a thousand pieces of meat cut up at the sacred abattoir, a thousand loaves baked at court, a thousand grains of incense, a thousand pots of oil, a thousand jugs

of fresh water, a thousand divine offerings, a thousand choice pieces from the offering table, a thousand pieces of prime-cut meat, a thousand prawns, a thousand of everything good and purified, a thousand of every good and delicious thing, twice purified and intended for your *ka*.'

Nothing was missing, enabling the deceased to be happy, even if his own family had forgotten him.

Eternal survival

An embalmed body and a tomb full of offerings were not sufficient to ensure eternal life. The dead person had first to undergo the judgment of Osiris, the god who reigned over the kingdom of the dead.

In the case of a favourable judgement, the deceased was given a plot of land in Osiris' kingdom (the Field of Reeds). Many, therefore, found themselves faced with the unhappy prospect of undertaking their former work, farming, for eternity. This led to the creation of a large number of *shabtis*, designed to carry out this activity in place of the deceased.

These small statuettes, made of wood or, more commonly, a glazed

THE JUDGEMENT OF OSIRIS

In 'weighing the souls', Osiris put virtues and vices on the scales.

If the former outweighed the latter, a second life was assured. If, on the other hand, the vices were heavier, the deceased risked a second death, this time for ever. "Every man survives his death and his deeds mount up beside him. For existence in the next world is for all eternity and ... he who reaches it without having sinned shall forever be the equal to the gods."



G. - S. Guéhenne, JMG Paris

A group of professional mourners on the wall of the 18th-dynasty tomb of Ramose, Vizier and Mayor of Thebes.

material, depicted the mummified deceased, holding two hoes in his crossed hands. An extract from the Book of the Dead was often inscribed on them: 'Oh shabti! If one of these is needed to accomplish the heavy labour required in the next world, you will say "Here am I".'

However, apart from tilling the ground to grow food, what would the deceased do once he had been judged by Osiris? The Egyptians had great difficulty on agreeing on the answer. But the New Kingdom saw the development of a degree of

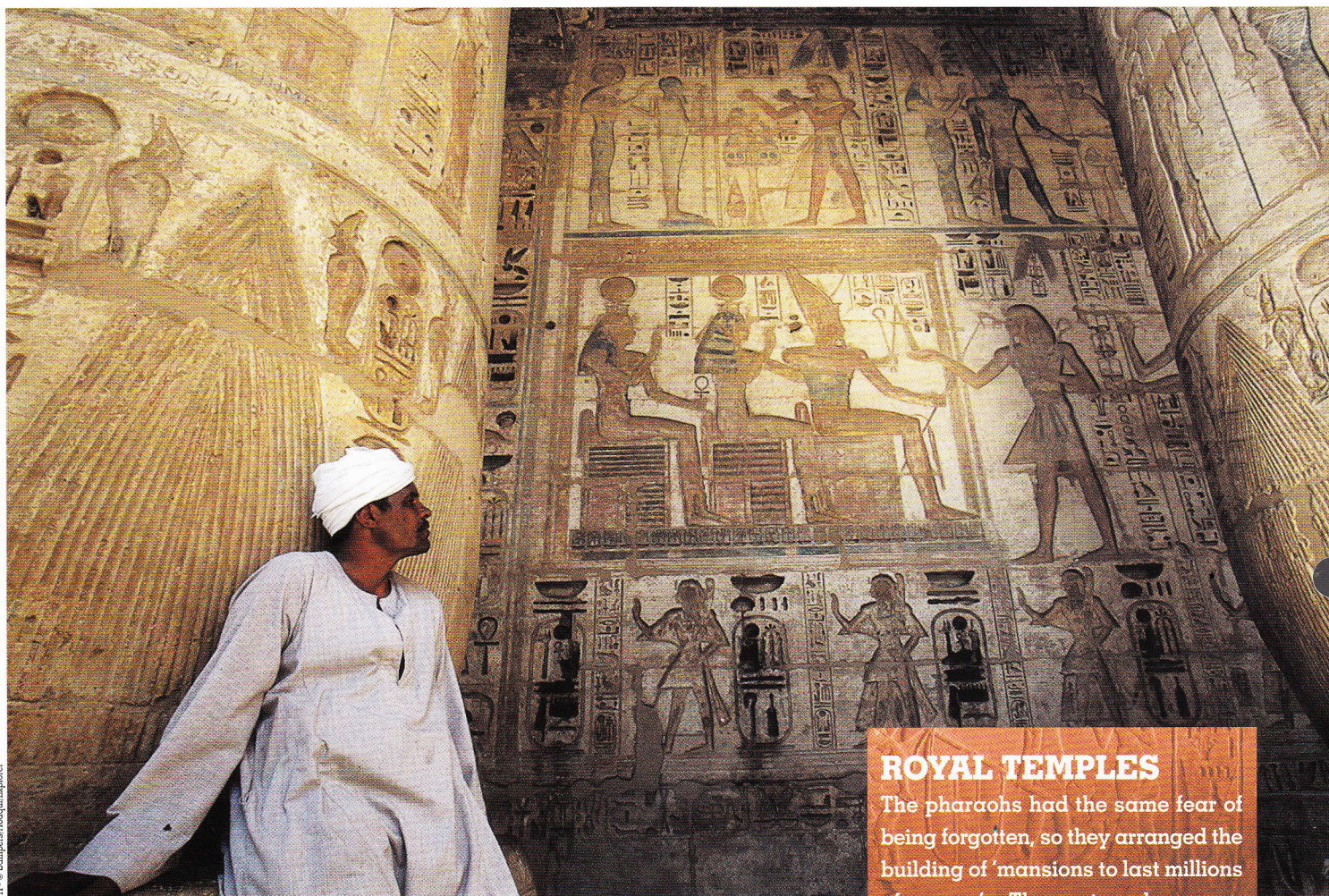
unison in the most common beliefs: during the day, the deceased stayed in his tomb, even though his *ba* could occasionally visit the living. At dusk, he would board the solar boat to accompany Ra on his nightly journey. In the morning, when the sun reappeared over the horizon, the deceased would go back to his tomb to eat and rest until evening.

Remembering the dead

One final condition must be met if the deceased was to attain a new life. He had to be remembered and

worshipped. Cemeteries containing hundreds of fairly modest tombs, would constantly resound to the chant of incantations made in memory of the deceased by priests and family members.

Consequently, these cemeteries became places of intense activity. People gathered together around the tombs of the poor, or in the burial chapels of the rich. Inside these chapels, a statue of the deceased, sited in a recess (the *serdab*) and hidden from view, gazed down on the arriving visitors through a slit



H. © Sampers/Horqui/Explorer

The mortuary temple of Ramesses III at Medinet Habu.

in the wall. However, these visits to the tomb would become less frequent and eventually cease, as so many of the dead were forgotten. Just as this was a problem with regard to maintaining the supply of food, it was also a major factor in ensuring the continuity of the name of the deceased.

Keeping the name alive

The Book of Life, which contained the ritual to be followed during funeral ceremonies, included a litany aimed at keeping the name of the deceased alive, because the name, just like the body, enjoyed a life of its own. It was a fundamental part of the person, closely related to the *ka* and the *ba*, and as such was frail and vulnerable.

Moreover, every ritual of worship with regard to death had to be personalised so, to be really

effective, the deceased's name had to be used in the litany. However, if the relatives, through neglect or ingratitude, omitted to fulfil this vital responsibility to the deceased, this would lead to a second death. Consequently the deceased took with him into his tomb a written litany which would save him from this fate by associating his name with that of certain gods.

As every Egyptian god received offerings in his temple, the deceased, although alone in his tomb (or busy working in the Field of Reeds), thus became spiritually associated with the worship. In this way he could never be forgotten by the gods, and hence the human failings of his descendants were no longer to be feared.

By means of a whole series of rites, the Egyptians had been able to find the answer to eternal life.

ROYAL TEMPLES

The pharaohs had the same fear of being forgotten, so they arranged the building of 'mansions to last millions of years'. These temples were designed to ensure the perpetuation of their memory.

Ramesses III had an enormous temple built at Medinet Habu. Ramesses II had the Ramesseum, an even bigger temple, constructed. Hatshepsut, the queen who reigned as pharaoh, built an immense and breathtakingly elegant temple, partly hollowed out of the rock. An army of priests and gardeners was responsible for maintaining the complex and the surrounding agricultural land. A luxurious addition to this barren place, the temple was adorned with trees, gardens and flowerbeds containing sphinxes and statues.

All these temples had a 'boat room'. Without a solar barque, or boat, the pharaoh, the Sun of Egypt, would be unable, like Ra, to undertake his nocturnal journey through the kingdom of Osiris.

Different types of hieroglyphs

In issue 1, it was explained that ancient Egyptian was a language that could be written using three different forms – hieroglyphic, hieratic and demotic. In these pages, the different types of hieroglyphs are examined.



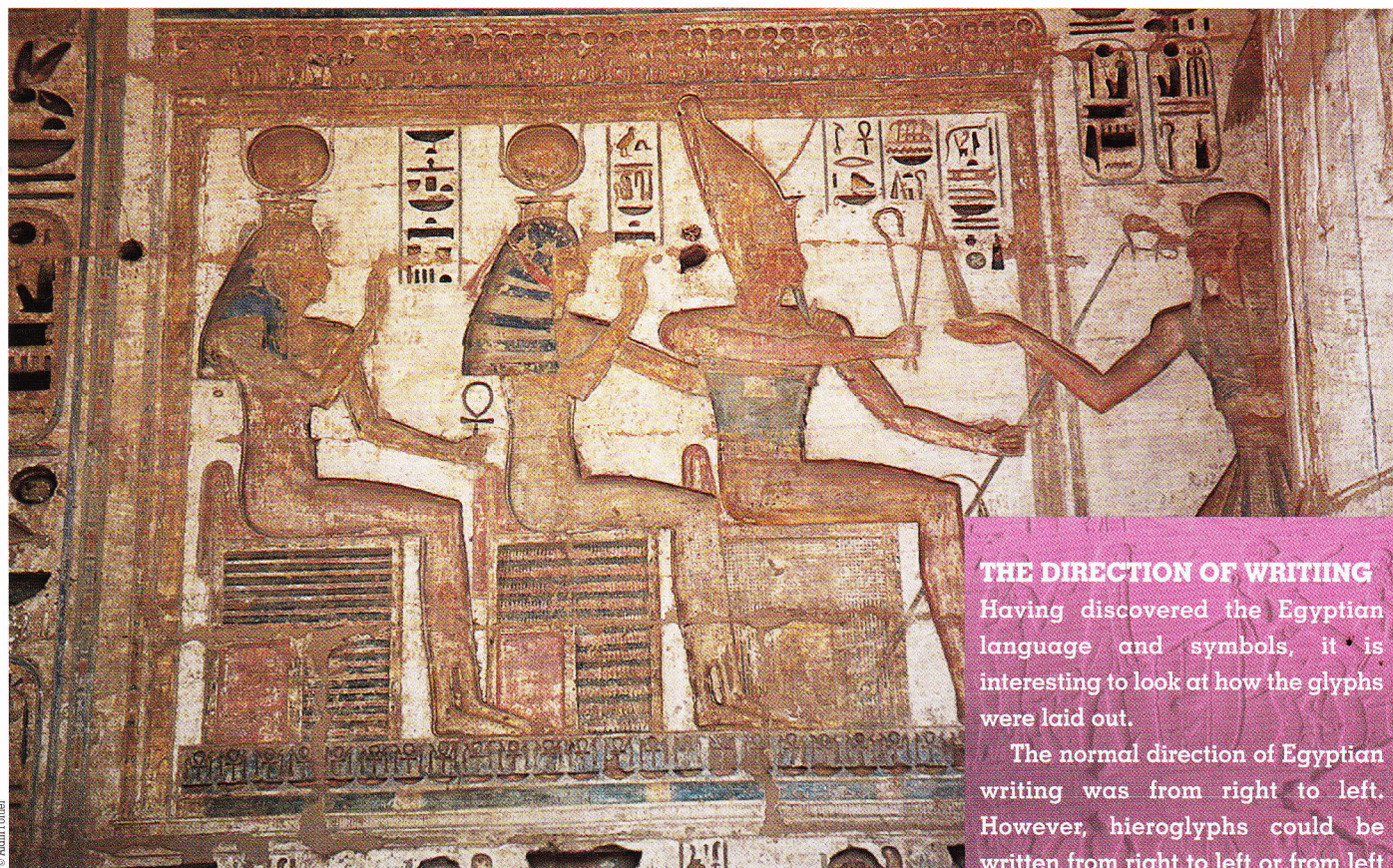
Ancient Egyptian was derived from Semitic, a group of languages that included Hebrew, Babylonian, Aramaic and Arabic. The written form of these languages, as with ancient Egyptian, only included the consonants. The majority of Egyptian words were formed from a three-consonant root – the word *ntr*, for example, means 'god'. When it came to the spoken language, the missing vowel sounds were added to aid the pronunciation. The sounds of the consonants were usually identical to ours. However, some represented sounds that are specific to Semitic languages.

Egyptian pronunciation

The way in which Egyptologists show how the written language would have been pronounced is called transliteration. This gives the sound of the Egyptian or a very close approximation. Since Egyptian is no longer spoken, it is difficult to reproduce the missing vowel sounds. Most often, an 'e' is placed between the consonants for ease of reading. For example, the word *nfr* (which means beautiful) would be read 'nefer'.

However, the pronunciation of some words was deciphered using texts written in Greek or Coptic; this

This typical Middle Kingdom stela (upright stone slab) is of the army scribe Khenmes, from the time of Amenhemhat III. It is now in the Berlin Museum.



Ramses III stands before the seated gods. Note the carefully balanced arrangement of hieroglyphs in front of each figure.

occasionally provides a rough idea of the original vowel sounds. So we know, for instance, that 'Amon' is closer to the actual pronunciation than 'Imen'.

Before the translation attempts of the English scholar, Thomas Young, and the great breakthrough by the French scholar, Jean-François Champollion, it was thought that hieroglyphs expressed only ideas or sounds. Then Champollion showed that they actually consisted of a combination of sound glyphs and idea glyphs. (A glyph is a graphic symbol, also known as a pictogram.)

Words in pictures

Hieroglyphs were basically broken down into two groups. The first was that of an ideogram – the glyph was used to illustrate what it represented. For example, to write the word 'bull', the shape of a bull or a bull's head might be drawn (𐂔). Often, a small line indicated that the glyph was to be used simply as an ideogram (𐂔).

rather than to represent a sound. This short line could also carry the meaning that the object being shown was singular. To indicate a plural, three small lines would be drawn or, alternatively, the glyph could be repeated three times.

The second group of hieroglyphs was composed of phonograms, where pictures were simply used to represent sounds. These hieroglyphs could symbolize one consonant (the basic hieroglyphic alphabet), two consonants (biliteral glyphs) or three consonants (triliteral glyphs). It has been established by Egyptologists that the basic hieroglyphic alphabet was composed of 25 glyphs. There were around 80 biliteral glyphs, which were used frequently, and about 50 triliteral glyphs, although only up to half were regularly used. Some glyphs had a number of different meanings so sometimes, to avoid confusion, an additional glyph was added at the end of a word. These were called 'determinatives'

THE DIRECTION OF WRITING

Having discovered the Egyptian language and symbols, it is interesting to look at how the glyphs were laid out.

The normal direction of Egyptian writing was from right to left. However, hieroglyphs could be written from right to left or from left to right, and positioned in columns or horizontal lines. To read a text, look at the way the human or animal glyphs are facing; if they face right you read from the right, if they face left you read from the left.

In a line or column of hieroglyphs, the glyphs were not placed one after the other as letters are in English. Instead they were grouped in such a way as to create an attractive balanced appearance.

Hieratic and demotic were always written from right to left. Originally, hieratic was arranged in columns, but from the Middle Kingdom, it was written in horizontal lines. Demotic was always written horizontally.

(to determine the specific meaning). For example, after the symbols (𐂔) used to represent the word for a pyramid (mr pronounced 'mer'), a glyph of a pyramid would be drawn as follows: 𐂔𐂔. This pyramid glyph was not pronounced but was merely a visual image of the word to clarify its meaning.

The myths of Anubis

Anubis had strong links with the Kingdom of the Dead and played a vital role at the moment of death. Egyptians were concerned with continuing their existence in the afterlife, and so Anubis was depicted on the walls of their tombs. He accompanied the dead to the Hall of Judgement and carried out the weighing of the heart. For the Egyptians, Anubis was a god of supreme importance.

Before Egypt was unified under a single pharaoh, each village, town or region had one or more gods of its own. After the country was unified, many of these local gods were assimilated and absorbed into deities of national significance. This led to some very complex relationships within the family of gods.

The family of Anubis

In Asyut (the most important cult city to be dedicated to him), Anubis was identified with Horus. This would make him the son of Osiris, possibly explaining the pains he took to restore his divine father to life in the Kingdom of the Dead. According to various sources, his mother was either Nephthys (his sister) or Isis, who was the lawful wife of Osiris.

Others believed the cow goddess, Hesat, was his mother. Finally, he was credited with being the son of the cat goddess, Bastet, the left eye of the god Ra, father of all. The main thing to note is that Anubis was one of the greatest of the Egyptian gods and was universally revered.

Escort of the dead

Anubis accompanied the soul to the underworld. This role made him a



Anubis weighs the heart against the feather of truth. The ibis-headed Thoth records the result of the judgement.

source of comfort for the Egyptians. It was he who would guide them during their great journey through the afterlife.

It all began at the moment of death. The *ka* (the life force) and *ba* (the personality) having separated, the soul of the deceased was received by Anubis at the gates of the underworld. From then on, this jackal-headed god would protect the

recently liberated soul from all the dangers that it faced on the journey to stand before Osiris, the judge and lord of the underworld.

Anubis and the soul of the dead headed for the edge of the world, towards one of the four mountains that held up the sky. Together, they boarded a boat to begin the descent down the tunnel of night where the River of Hell flowed. In the turbulent

GODS AND GODDESSES

waters lurked the serpent Apophis, an enemy of Ra, who would suddenly attempt to trap the small craft. The banks were inhabited by monstrous beings that pounced on travellers. Gigantic baboons tried to capture them using large nets. Serpents armed with knives and five-headed reptiles, all ravenous, stirred on the shore. The dead soul was terrified, but the faithful Anubis always protected it throughout the harrowing journey.

To escape this terrifying realm, the deceased had to open seven gates, each one guarded by a deity. Anubis helped to find the magic words needed to open them. "Open the gate, and protect me!" cried the dead soul. After this there were seven pylons* to climb. Finally, still accompanied by Anubis, the soul reached Osiris' gigantic Hall

* Giant stone gateways that marked temple entrances



A dog mask representing Anubis.



The weighing of the heart.

of Judgement. In its centre loomed a pyramid with stepped walls that the exhausted soul must climb, supported by Anubis. At the top stood the throne of Osiris and before him were the scales, the instrument of judgement. It was here that everything would be decided and even Anubis could no longer help.

The weighing of the heart

From then on, the soul was alone before those who would judge it: Osiris, of course, but also Maat (justice) and Thoth (who recorded the result of the judgement). The virtuous characteristics that were valued by the gods of judgement are the mainstays of much of our own modern-day code of ethics.

The confession (or Declaration of Innocence) of the dead soul was made before 42 gods, each of whom had a remit for a specific crime or sin. His heart was placed on one of the trays of the scales; Maat, the goddess of Truth (represented by a feather) was placed on the other. If the confession was truthful, the scales remained level. If the weight of the sins prevailed, the

heart became heavy and tipped the balance out of its favour. It then became the prey of Ammut, the 'Devourer', a mythical animal with the neck, mane and front quarters of a lion, the head of a crocodile and the hindquarters of a hippopotamus. The gods present at the judgement were then allowed to drink the blood of any 'wrongdoers'.

If, on the other hand, the soul was judged 'true of voice', the gates of eternity were opened to welcome it. Here Anubis' mission ended and he returned to the gates of the underworld where more dead souls already awaited him.



Anubis at an embalming, in human and animal form.

The worship of Anubis

While every city had a chapel or even a temple devoted to Anubis, worship of this god was above all a personal matter. The relationship that existed between each Egyptian and their impending death inevitably linked them to the faithful dog-god. In view of his importance during the embalming process he became the god of mummification.

Anubis was the name the Greeks gave to the god known to the Egyptians as Inpu, meaning 'young being' or 'young dog'. His association with the dead probably originated from the habit of stray dogs scavenging in shallow graves. Priests representing Anubis at the preparation of the mummy and the burial rites may have worn jackal-headed masks in order to impersonate the god. One Egyptian text derives his name from a verb meaning 'to putrefy', linking him with decomposition.

His black colour was symbolic and probably related to the corpse after it was dried and its wrappings smeared in a resin-like substance.

The character of Anubis is well illustrated in the numerous epithets (descriptive names) that were given to him, which help to explain his origins and role.

An animal mummy with a head shaped like Anubis.

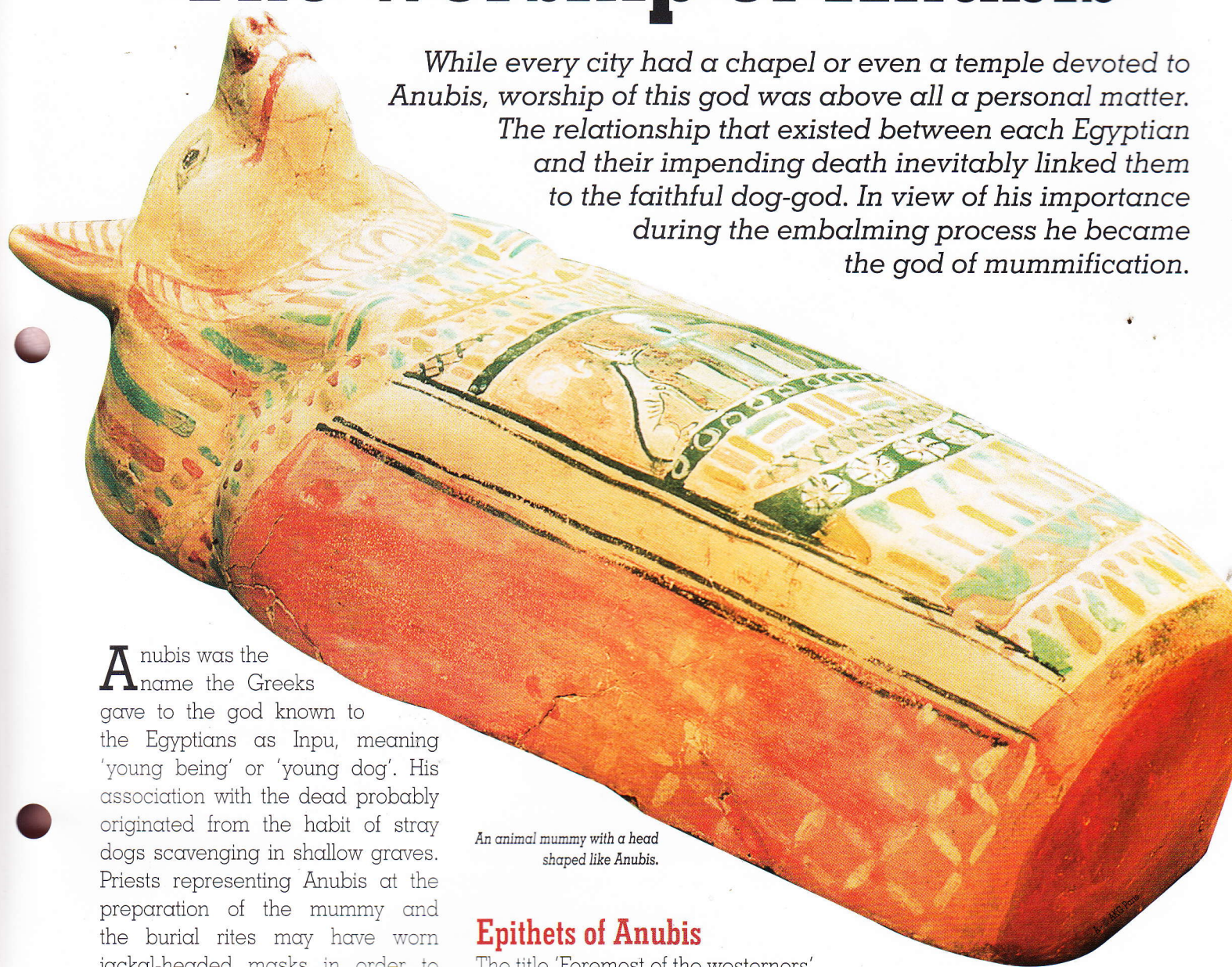
Epithets of Anubis

The title 'Foremost of the westerners' signified authority over those buried in cemeteries which were mostly constructed on the west bank of the Nile – the symbolic direction of the setting sun and the underworld.

'Presiding over the god's pavilion' symbolically suggested the tent where ritual embalming took place and the sealed burial chamber. In this role he was often shown in animal form crouching on top of a burial chest or shrine, as found in the tomb of Tutankhamon.

'He who is upon his mountain' was based on the image of the jackal god watching over the burial of the dead from the heights of the desert cliffs overlooking the cemeteries.

The epithet 'Lord of the sacred land' signified the supremacy of Anubis over the desert areas where the cemeteries were situated. Like the previous title, this stressed the kind of environment in which Anubis moved in his role as god of burials.





A model sarcophagus and mummy.

Thoth, often associated with Anubis at the judgement, can have the head of a baboon, as above, or an ibis.

'He who is in the place of embalming' specifically stressed Anubis' role in the mummification process. He had a special emblem which symbolized his role as an embalmer: a pole from which hung a headless animal skin, sometimes dripping in blood.

He was given many other names, proving the strength of his worship and the importance of the texts dedicated to him. For the people in particular, he was known as 'he who counts the hearts', a reference to the final judgement. Even though Anubis only played a small part in this, the comfort he brought to every dead soul meant that, at least to the ordinary Egyptian, he mattered a great deal.

DOG, WOLF OR JACKAL-HEADED GODS

In Egypt, it was common for several gods to have a similar appearance. In this case, whether dog, wolf or jackal, these deities all had a clear association with death. It is therefore important not to confuse Anubis with other dog-gods. While these gods shared a similar divine role (as escorts of the dead), their smaller reputation and the more local area of their worship made them very different to Anubis.

Among these dog-gods was Khenty Imentiu – an earlier dog-headed god whom Anubis superseded, and whose name became one of his epithets ('Foremost of the westerners'). Another of these gods was Wepwawet, who was almost always pictured in animal form, standing on all fours. He was also linked with death and was possibly the oldest of Egypt's jackal gods. Originally from Asyut in Upper Egypt, this deity remained more of a local god, and did not enjoy the near universal fame of the illustrious Anubis. Finally, there was Duamutef, one of the four sons of Horus who were devoted to guarding the dead. His head often adorned the lid of the canopic jar that contained the stomach. The four canopic jars contained the internal organs of the deceased, placed there during embalming, and were laid in the tomb close to the coffin. This demonstrated the close link this god had with the passage to the next world.

As often happened in Egypt, these gods gradually became merged with the personality of Anubis, who finally gained supremacy across the whole of Egypt.